

UNIVERSITY OF CALIFORNIA, SAN DIEGO

Supplement to Biography Form

Name _____ Date of Last
Academic Review _____
Last First Middle

Please use the following format to list your committee service, professional activities, special appointments and awards, and contract and grant awards during the review period. You should, therefore, show all such activities since your last academic review. Indicate dates where appropriate.

- I. University Service (e.g., Academic Senate, Administrative, College, Department or Other University Committees):
- II. Professional Activities (e.g., lectures at meetings; judging; service to editorial boards of scholarly journals; service to scholarly or professional societies; service to educational or governmental agencies; service to University Extension; performances--indicate date, place, repertoire; compositions--indicate publication status if applicable; performances of your works; recordings, articles, books--provide full bibliographical citation; also, indicate a change in the status of material submitted previously, e.g., from "in press" to "published")
- III. Awards (e.g., prizes, honors, commendations, commissions, etc.):
- IV. Award of Contracts and/or Grants:
Title of Proposal:
Granting Agency:
Time Period of Grant/Contract:
Amount of Award:
- V. Other Activities (list here any of your activities which do not fit appropriately above, e.g., statement of current research)
- VI. Reviews of your work--please provide full citation (author, title, journal/periodical, date):
- VII. Projected activities for balance of period under review (_____ to _____):
- VIII. Theses/Dissertations completed under your supervision (indicate student, quarter completed, title, degree):

staff: attach courseload and student direction form for signature, and current bio-bibliography for reference.

UNIVERSITY OF CALIFORNIA, DAVIS

BERKELEY • DAVIS • IRVINE • LOS ANGELES • RIVERSIDE • SAN DIEGO • SAN FRANCISCO



SANTA BARBARA • SANTA CRUZ

DEPARTMENT OF MUSIC

DAVIS, CALIFORNIA 95616

30 May 1972

Dear Pauline,

Thanks so much for all the materials, scores, etc: they were a great help to me.

All best wishes,

Dick Swift

11/29/71

FALL 1971 PARTIAL PERFORMANCE LOG AND ACTIVITIES

COMMISSIONS

THE FLAMING INDIAN (DEDICATED TO JOAN OF ARC)

FOR INSTRUMENTAL ENSEMBLE AND ELECTRONICS

LINK FOR PALOMAR COLLEGE

AN ENVIRONMENTAL THEATER PIECE

COMMISSIONED BY GERALD SHAPIRO FOR THE NEW MUSIC ENSEMBLE AT BROWN UNIVERSITY
COMMISSIONED BY LARRY LIVINGSTON FOR PALOMAR COLLEGE

PUBLICATIONS

MEDITATIONS ON THE POINTS OF THE COMPASS

MEDIA PRESS

OUTLINE FOR FL., PERC. AND STRING BASS

" "

SONIC MEDITATIONS

SOURCE

ELECTRONIC MUSIC QUESTIONS

THE COMPOSER (FALL)

VALENTINE

ELECTRONIC MUSIC

ELLIOT SCHWARTZ

IN MEMORIAM NIKOLA TESLA

MERCE CUNNINGHAM

JAMES KLOSTY

PERFORMANCES

AUG. 23

TEACH YOURSELF TO FLY

LONG BEACH STATE COLLEGE

OCT 12-14

WORKSHOP AND PERFORMANCE OF SONIC MEDITATIONS

DOUGLASS COLLEGE

OCT 8

DOUBLE BASSES AT TWENTY PAGES

AES

RUTGERS UNIV., N.J.
NEW YORK

NOV 27

PIECES OF EIGHT

MONMOUTH, OREGON

NOV

WHY DON'T YOU WRITE A SILENT PIECE

NEW YORK FESTIVAL OF THE RUMANT GARDEN

NOV 27

SONIC MEDITATIONS

METROPOLITAN COMMUNITY CHURCH

SAN DIEGO

♀ ENSEMBLE

PAULINE OLIVEROS

Page one

Recording: Outline for Flute, Percussion and String Bass - Nonesuch

Publications: Double Basses at Twenty Paces

AOK

Oh Ha Ah

Media Press

Tape Delay Techniques for Electronic
Music

The Composer

New Work: Music for Expo '70

Music for Tai Chi

Performances: In Memoriam Nikola Tesla, Cosmic Engineer
International Repertoire, Merce Cunningham Dance Co.

Sound Patterns

UCSD Santa Barbara Chorus, European Tour repertoire

Double Basses at Twenty Paces

Tour repertoire, Bertram Turetzky

Theater Piece for Trombone Player

San Diego State College

II of IV

State University of New York at Albany

AOK

De Young Museum, San Francisco

Beautiful Soop

Humboldt State College

Outline

Bertram Turetzky, UCSD

Please Don't Shoot the Piano Player; He is Doing the Best He Can
California Time Machine at UC Santa Barbara and UCSD

DOCTOR OF DIVINITY FROM THE CHURCH OF UNIVERSAL BROTHERHOOD, APRIL 1, 1971

NEW RECORDING - SOUND PATTERNS - NMCE - ARS NOVA MARCH 1971

PUBLICATIONS - DON'T CALL THEM LADY COMPOSERS - NEW YORK TIMES SEPT 1970

PUBLICATIONS CONCERNING P. OLIVEROS - THE MAGICAL MUSIC OF PAULINE OLIVEROS CRAIG PALMER - COAST FM AND FINE ARTS VOL #1, NO. 7, JULY 1970

COMMISSIONS -

TO VALERIE SOLANIS AND MARILYN MONROE IN RECOGNITION OF THEIR DESPERATION FOR ORCHESTRA, LIGHT AND ELECTRONIC MUSIC SYSTEM COMMISSIONED BY THE SAN FRANCISCO CONSERVATORY OF MUSIC

MEDITATIONS ON THE POINTS OF THE COMPASS - COMMISSIONED BY DAVID NOTT AND THE ILLINOIS WESLEYAN CHOIR

~~TEACH YOURSELF TO FLY FOR TROMBONE PLAYER STUART DEMPSTER AND TAPE COMMISSIONED BY STUART DEMPSTER~~

ACTIVITIES -

COMPOSER IN RESIDENCE, HOPE COLLEGE, HOLLAND, MICHIGAN SEPT. 1970

COMPOSER IN RESIDENCE, UNIVERSITY OF WASHINGTON, SEATTLE, WASH. OCT. 1970

COMPOSER IN RESIDENCE CONNECTICUT WESLEYAN, MIDDLETOWN, CONN. FEB 1971

COMPOSER IN RESIDENCE, SAN FRANCISCO CONSERVATORY OF MUSIC, SAN FRANCISCO, CA JAN. 1971

SONIC MEDITATIONS IS A GROUP WORK FOCUSED BY ↑
 PAULINE OLIVEROS HAS FORMED THE ♀ ENSEMBLE, CONSISTING OF 9 MEMBERS. THE INSTRUMENTATION INCLUDES ACCORDION, 2 CELLOS, BASS CLARINET, VIOLIN AND 4 SINGERS. PERFORMANCES OF THIS GROUP HAVE INCLUDED MUSIC FOR EXPO 70 (TO BE RELEASED ON A PRIVATE RECORDING BY BAT)

- MUSIC FOR TAI CHI WORKSHOP KAIROS, RANCHO SANTA FE, CALIF.
- MUSIC FOR TAI CHI LONG BEACH STATE COLLEGE
- NOON MEDITATION SUMMER 1970 SALK INSTITUTE FEB. 1971 LA JOLLA, CAL.
- WOMEN'S LIBERATION POETRY READING UCSD ART GALLERY MARCH 1971
- SONIC MEDITATIONS SAN DIEGO STATE COLLEGE APRIL 1971

THE SOUND MATERIAL OF SONIC MEDITATIONS HAS BEEN INFLUENCED BY THE PHILOSOPHY AND PRACTICE OF TAI CHI CHUAN IN COLLABORATION WITH THE MEMBERS OF THE ♀ ENSEMBLE AND DANCER-TAI CHI MASTER AL HUANG.

MEMBERS OF THE ♀ ENSEMBLE ARE:

- BONNIE BARNETT VOICE
- LIN BARRON CELLO
- JOAN GEORGE CLARINETS
- LYNN LONIDIER CELLO AND LIGHTS
- PAT STRANGE VIOLIN
- CHRISTINE VOIGT VOICE
- BETTY WONG VOICE
- SHIRLEY WONG VOICE

Birthday - May 30, 1932 at Houston, Texas.

Barefooted childhood - Struggled in San Francisco 1952-1966.

Member of the San Francisco Tape Music Center 1961-1967.
Worked, improvised and toured with fellow composers, Morton Subotnick and Ramon Sender.

Dedicated to inclusive art forms, communication and exposed processes.

Collaborated with light artists, Anthony Martin and Lynn Lonidier and with choreographer, Elizabeth Harris.

Recent commissions from Merce Cunningham for "In Memorium Nikola Tesla, Cosmic Engineer" and Bowdoin College for "Aeolian Partitions."

Recordings produced by David Behrman for Columbia Records' "Music In Our Time" series

Personal interests include food of India and occult matters.

Currently a faculty member at the University of California at San Diego.

1969
PAULINE OLIVEROS

RECENT COMPOSITIONS

Festival House for orchestra, chorus, mimes, film and projections, July, 1968.

O Ha Ah, for mixed chorus, September 1968.

"I Heard a Boy Singing...". November 1968.

Double Basses at Twenty Paces, November 1968.

The Dying Alchemist, multi-media, December 1968.

Canfield, for dance, January 1969.

A O K, large ensemble, January 1969.

S d = 13, January 1969.

PUBLICATIONS - COMPOSITIONS

Jar Piece, Broadcast Music, Inc.; New York.

Aeolian Partitions, Bowdoin College Press, Brunswick, Maine.

PUBLICATIONS - RECORDINGS

(forthcoming) Outline for Flute, Percussion and String Bass, Nonesuch Records, 1970.

PUBLICATIONS - ARTICLES

"The Poetics of Environmental Sound," Broadcast Music Incorporated Education Journal, Fall, 1969.

"Tape Delay Techniques for Electronic Music," The Composer, November, 1969.

LECTURES

"The Sound of Things to Come," Panelist, International Music Conference, New York, September, 1969.

"Aeolian Partitions," Bowdoin College, Maine, May, 1969, and Sarah Lawrence College, Bronxville, New York, May, 1969.

"Electronic Music," Southwestern College, Chula Vista, May, 1969.

Workshop of "Sources of Creative Musical Expression," participant, Kairos, Center for Human Resources, San Diego, September, 1969.

"Poetics of Sound Environment," University of California, Santa Barbara, March, 1969.

CURRENT RESEARCH

Design and development of a voltage-controlled directional audio mixer for use in music composition and performance, (principal investigator) University of California Research Grant, 1968-60.

(proposed) Development of a pure electronic environment, including design of sound and light control devices, applicable to automatic audience-activating or manual operation by performers in performance situations, University of California Research Proposal, 1969-70.

From: Public Information Office (632-2700, Ext. 288 or 347)
Mills College
Oakland, California 94613

Winter 1966

Biographical Data re: Pauline Oliveros, Director of the Tape Music
Center at Mills College

One of the leading young experimental composers in the Bay Area, Pauline Oliveros became affiliated with Mills College as Director of the Tape Music Center in September, 1966. She is an honor graduate of San Francisco State College, receiving her A. B. in music composition. She was a student of composer Robert Erickson for six years, and came to San Francisco from Houston, Texas in 1952.

Miss Oliveros has studied the accordion, piano, violin, tuba --- and her special interest, the French horn. In addition to composing dozens of works, she has taught privately, and has concertized extensively on both the East and West Coasts. Miss Oliveros has performed at the Dramatic Arts Center concerts in Ann Arbor, Michigan, the New Hampshire Music Festival, the Cleveland Institute of Music and the Case Institute of Technology. In the Bay Area, she presented "An Afternoon with Pauline Oliveros and Friends" at a San Francisco State College Concert in 1965. She has also taken part in a number of concerts with the San Francisco Mime Troupe, and the San Francisco Tape Music Center prior to its relocation on the Mills College campus in the summer of 1966. Miss Oliveros has worked with choreographer and designer Elizabeth Harris on a number of theatre pieces.

Among her many honors and awards is the Directors' Award in Musical Composition given to her in 1960 by the Pacifica Foundation for her work "Variations for Sextet." She won the Gaudeamus Foundation award (Best Foreign Work) at Bilthoven, Holland in 1963 for her "Sound Patterns for Mixed Chorus."

As Director of the Tape Music Center at Mills, Miss Oliveros will supervise instruction in techniques of composition utilizing magnetic tape. This will include the study of basic studio techniques as well as basic acoustical and electronic information.

Miss Oliveros makes her home at 2134 Fruitvale Avenue in Oakland.

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COMPOSITIONS 1970

PAULINE OLIVEROS

APRIL
MUSIC FOR Expo 70 - MONO TAPE IN 8 12 MINUTE PARTS
2 VCLS, ACCORDION, VOICES
1ST PERF APRIL 14, 1970 PEPSI COLA PAVILLION, OSAKA, JAPAN

JULY
MUSIC FOR TAI CHI - ACCORDION, STRINGS, WINDS, PERCUSSION, VOICES
FIRST PERF. MATROS FESTIVAL OF THE ARTS RANCHO SANTE FE, CAL. AUG 22, 1970
WITH DANCE UNDER THE DIRECTION OF AL HUANG

OCT. TO VALERIE SOLANIS AND MARILYN MONROE IN RECOGNITION OF THEIR DESPERATION
STAGE LIGHTS - STRINGS - FLUTES PIPE ORGAN + ELECTRONIC MUSIC SYSTEM.

FIRST PERF
OCT 7
Hops Col.
Holland, Mich

ARRANGEMENT BY DOUGLAS LEEDY WITH FURTHER ARRANGEMENTS BY
PAULINE OLIVEROS AND ROGER DAVIS
COLLABORATIVE THEATER PIECE
BIG ROAD WITH BIRD CALL PATCH.
TAPE AND LIVE BOCLA SYSTEM 4 CHANNELS

NOV 1970
WHY DON'T YOU WRITE A SHORT PIECE?
THEATER PIECE FOR ONE PERFORMER
FIRST PERF. DEPT SEMINAR UCSD NOV. 5, 1970

- DOUBLE BASSES AT TWENTY PACES - FOR 2 ~~STRING~~ BASSES, CONDUCTOR AND SECONDS NOV. 1968
- AOK FOR ACCORDION, CHORUS, VIOLINISTS CONDUCTORS AND TAPE DELAY SYSTEM JAN. 1969
- THE DYING ALCHEMIST PREVIEW NARRATOR, VIOLINIST, TRUMPET, PICCOLO, PERCUSSION, SLIDES BY LI LONIDIER FEB. 1969
- $\int \Psi^* \Psi d\gamma = 1$ - FOR BASSOONS, CELLOS, SINGERS ELECTRONICS, FLASHERS, ACTORS FEB. 1969
- THE WHEEL OF FORTUNE - FOR SOLOIST MAR. 1969
- IN MEMORIAM NIKOLA TESLA, COSMIC ENGINEER COMMISSIONED FOR CANFIELD BY MERCE CUNNINGHAM MAR. 1969
- NEOLIAN PARTITIONS FOR FL, CL, VL, CELLO AND PIANO A THEATER PIECE COMMISSIONED BY BOWDOIN COLLEGE APRIL 1969
- EVENTS A LIVE SOUND TRACK FOR A FILM BY LYNN LONIDIER JULY 1969
- PLEASE DON'T SHOOT THE PIANO PLAYER HE IS DOING HIS BEST - COMMISSIONED BY THE CALIFORNIA TIME MACHINE OCT 1969

<u>HALLO</u>	INTERMEDIA (ELECTRONICS, VISUALS INSTRUMENTALISTS, MIME)	OCT. 1966
<u>THE BATH</u>	FOR DANCERS WORKSHOP AND 4 TAPE RECORDERS	OCT. 1966
<u>ENGINEERS DELIGHT</u>	FOR PICCOLO AND SEVEN CONDUCTORS (NOT ELECTRIC)	JAN. 1967
<u>CIRCUITRY</u>	5 PERCUSSIONISTS, ELECTRONICS AND LIGHT.	JAN. 1967
<u>MUSIC FOR</u>	<u>LYSISTRATA</u>	APRIL - 1967
<u>BEAUTIFUL SOOP</u>	2 CHANNEL TAPE	JULY 1967
<u>MILLS BOG</u>	" " " "	" "
<u>ALIEN BOG</u>	" " " "	" "
<u>BOG BOG</u>	" " " "	" "
<u>EVIDENCE FOR COMPETING BIMOLECULAR AND TERMOLECULAR MECHANISMS IN THE HYDROCHLORINATION OF CYCLOHEXENE</u>		JAN. 1968
<u>VALENTINE</u>	(FOR SAG)	FEB. 1968
<u>NIGHT JAR</u>	FOR VIOLA D'AMORE WITH VISUALS BY LYNN LONIDIER	JUNE 1968
<u>FESTIVAL HOUSE</u>	FOR ORCHESTRA, CHORUS, MIMES, LIGHT, FILM AND PROJECTIONS	JULY 1968
DEDICATED TO TOM NEE		
<u>O HA AH</u>	FOR CHORUS	SEPT 1968

LIST OF COMPOSITIONS AND PERFORMANCES

To 1966

Began study of composition in 1951 with Paul Keopke at University of Houston.

Continued study privately with Robert Erickson, 1954-1960.

Student works performed at University of Houston, 1951-1952.

Student works performed at San Francisco State College Composers' Workshop programs under the direction of Wendell Otey, 1953-1958.

SPECIFIC WORKS

Variations For Sextet, 1960

PACIFICA FOUNDATION NATIONAL PRIZE, 1961.

First Performance: American Composers' Workshop, 1960, at San Francisco Conservatory of Music, conducted by Thomas Nee.

Subsequent Performances: New Hampshire Music Festival, 1961-1964; San Francisco Museum of Art, conducted by Gerhard Samuel; University of Illinois Summer Festival, conducted by Kenneth Gaburo.

Radio Performances: KPFA - WBAI - KPFK, and in Europe.

Sound Patterns For Mixed Chorus, 1961

Publisher: Tonos Edition, Darmstadt, Germany, 1963.

FOUNDATION GAUDEAMUS PRIZE FOR BEST FOREIGN WORK, 1962, Bilthoven, Holland.

First Performance: NCVR Radio Chorus, Hilversum, Holland.

Subsequent Performance: European radio.

Trio For Flute, Piano, and Page Turner, 1961

First Performance: Composers' Forum at San Francisco Museum of Art, 1961.

Subsequent Performances: Performers Choice, 1963; New Hampshire Music Festival, 1964; tour program: Chicago Rockefeller Foundation players, 1966.

Reviewed by Morton Subotnick in Perspectives of New Music, Fall-Winter 1963, Volume 2, No. 1.

Radio: KPFA - KPFK - WBAI.

Duo For Accordion and Bandoneon With Possible Mynah Bird Obligato, See Saw Version, 1964

First Performance: San Francisco Tape Music Center, 1964. Played by the composer, David Tudor, and Ahmed, the mynah bird, with staging by Elizabeth Harris.

Outline For Flute, Percussion and String Bass, 1963

First Performance: By Bertram Turetzky and the Hartt Chamber Players at Yale University, 1963.

Subsequent Performance: ^{BANDIN} Bowdoin College, Maine, September 1966.

RECORDED FOR NONESUCH

Pieces of Eight (Dedicated To Long John Silver) For Wind Octet and Magnetic Tape, 1965

First Performance: University of Arizona, Tucson, conducted by Barney Childs, Spring 1965.

Subsequent Performances: San Francisco Tape Music Center, conducted by Warner Jepson, Spring 1965; Here Festival, Minneapolis, Minnesota, conducted by Eric Stokes, June 1965.

A Theater Piece (Dedicated To the San Francisco Mime Troupe), 1966, utilizing 15 actors, film and projections, tape and electronic modifications of live sound material, staging by Elizabeth Harris, sets and visual elements by Ronald Chase.

First Seven Performances: Encore Theater, San Francisco, under the direction of the composer, January 1966.

Light Piece For Piano, 1965, for piano electronically modified, four channel tape, and lighting effects.

First Performance: San Francisco Tape Music Center, with David Tudor, and light by Anthony Martin, November 1965.

Subsequent Performance: Case Institute of Technology, Cleveland, Ohio, May 6, 1966.

Mnemonics V, 1965, stereo tape

First Performance: Encore Theater, San Francisco, January 1966.

Subsequent Performance: San Francisco Tape Music Center National Tour, May 1966.

SOLO PROGRAMS

Hear Festival, Center Harbor, New Hampshire, August 1964.

Works included

1. Trio For Flute, Piano, and Page Turner
2. Apple Box (For amplified apple box)
3. Variations For Sextet
4. Covenant (For dancer and electronically-modified piano)
5. Five (For solo trumpet and dancer)
6. Seven Passages (For stereo tape and dancer)

Solo program sponsored by the Associated Students of San Francisco State College, November 1965.

Works included

1. George Washington Slept Here Too
2. Apple Box Double
3. George Washington Slept Here
4. Covenant
5. Light Piece For Piano
6. Before the Music Ends

COMPOSITIONS UTILIZING TAPE STORAGE

<u>Composition</u>	<u>Year</u>	<u>Length</u>	<u>Tracks</u>
Time Perspectives	1961	20'	4
Seven Passages For Dancer	1963	14'	2
Before the Music Ends (Dancer)	1965	13'	2
Pieces of Eight (Wind Octet & tape)	1965	16'	2
The Chronicles of Hell (Theater)	1965	One-Act Play	2
Light Piece For Piano (Electronically modified piano, light, and tape)	1965	35'	4
George Washington Slept Here (Amplified violin, film, projections, and tape)	1965	15'	2
Covenant (Film)	1965	10'	1
Rock Symphony	1965	12'	2
A Theater Piece (15 Actors, film, projection, and players)	1965	1 hr. 15'	4
Mnemonics III	1965	20'	2

Solo program sponsored by the San Francisco Mime Troupe at the Encore Theater, January 1966.

Works included

1. Apple Box Orchestra
2. A Theater Piece

Tour program by dancer and designer, Elizabeth Harris, September 1966.

First Performance: West Valley College, Campbell, California.

Works included

1. Five (For trumpet, film, and dancer)
2. Winter Light (For tape, film, mobile, and dancer)
3. Covenant
4. Seven Passages
5. Participle Dangling In Honor of Gertrude Stein (For tape, mobile, and work crew)
6. Before the Music Ends (For tape, dancer, and set)

Subsequent Performances: ^{MACALESTER} Macalester College, St. Paul, Minnesota, October 16, 1966; Bradford College, Bradford, Massachusetts, October 21, 1966.

PUBLICATIONS

~~PERFORMANCE~~

"Karl Kohn: Concerto Mutabile," Perspectives of New Music, Spring-Summer 1964, Volume 2, No. 2.

Mnemonic II	1965	12'	2
Mnemonics V	1965	12'	2
Mnemonics VII "Winter Light" (Mobile & figure)	1965	10'	2
Cat O' Nine Tails (Theater group & tape)	1965	20'	2

All realized at San Francisco Tape Music Center

The C (S) For Once (11 players & 3 tape recorders)	1966	25'	6
Theater Piece (Garden hoses, tape & staging)	1966	15'	2

Columbia-Princeton Studio

5000 Miles	1966	30'	2
I of IV	1966	28'	2
II of IV	1966	27'	2
III of IV	1966	25'	2
IV of IV	1966	26'	2
The Day I Disconnected the Erase Head and Forgot to Reconnect It	1966	25'	2

Big Mother Is Watching You	1966	26'	2
NO MO	1966	26'	4
Participle Dangling In Honor of Gertrude Stein (Mobile & film & tape)	1966	7'	2
Ultra Sonic Studies in Real Time	1966	30'	2
Ultra Sonic Studies "	"	"	"
" "	"	"	"
(Six additional Ultra Sonic Studies in Real Time)	"	"	"

University of Toronto Electronic Music Studio

Pauline Oliveros
1612 Burgundy
Leucadia, Calif. 92024

BIOGRAPHICAL INFORMATION - Pauline Oliveros 1967

Born - Houston, Texas, May 30, 1932

Early musical training from Mother, Edith Gutierrez and Grandmother, Pauline V. Gribbin.

Instrumental training - Accordion, Bill Palmer
French Horn, Bernard Valkenier
Earl Saxton
Composition, Robert Erickson
Thomas Nee

Institutions - Univ. of Houston 1949-52, Undergraduate music
San Francisco State College 1954-57, A.B.

Prizes - Pacifica Foundation Directors Award 1961 for
Variations for Sextet
Gaudeamus Foundation Prize for best foreign work 1962 for
Sound Patterns for Mixed Chorus

Worked, improvised and performed with composers Morton Subotnick
and Ramon Sender at San Francisco Tape Music Center, Inc., 1961-66

Secretary of S.F. Tape Music Center, 1961-66.

Two Tape Music Center National Tours, 1964, 1966

Director of Mills College Tape Music Center, 1966-67.

Music Director for San Francisco Mime Troupe, 1965-1966.

Worked as musician and taught privately in San Francisco, 1952-1966.

Collaborations with Dancer-Choreographer Elizabeth Harris, 1964-1967.

Collaboration with Poet-Lighting artist Lynn Lonidier, 1966-1968.

Lecturer at University of California at San Diego (in Electronic
Sound), 1967-1968.

Solo concerts - New Hampshire Music Festival, 1964
San Francisco State College, 1965
Ann Arbor, Michigan, 1966
Mills College, Oakland, 1967
Univ. of Illinois Festival, 1967
San Francisco Tapethon, 1967

Publications - "Concerto Mutabile," Perspectives of New Music ↙⁵
"Sound Patterns for Mixed Chorus," Edition Tonos
Darmstadt
~~"Pieces of Eight," Composer/Performer Edition~~
~~"Sirecity," BMI Canada~~

Recordings - "Sound Patterns for Mixed Chorus," Extended Voices,
Odyssey 3216 0156
"I of IV," New Sounds In Electronic Music, Odyssey
3216 0160

PROFESSIONAL EXPERIENCE THROUGH 1966

1. TEACHING

Mills Tape Music Center, Seminars in Studio Technique, Mills College, 1966-67.

Dancers Workshop, Ann Halprin, Seminars in Sound for Dancers, Kentfield, 1966.

American Dance Company, Elizabeth Harris, Seminars in Sound for Dancers, San Francisco, 1964.

Private tutoring of psychiatric patient, Dr. Denahay, Macauley Institute, Saint Mary's Hospital, 1965-67.

15 years private teaching, French Horn - Piano - Accordion - and Group improvisation, Houston, Texas, San Francisco.

New Hampshire Music Festival School, Group improvisation, Center Harbor, New Hampshire, Summers 1962 and 1964.

2. COMPOSITION

Drama

"Dark of the Moon," Little Theater, Houston, Texas, 1952.

"Cock-a-Doodle Dandy," Actors Workshop, San Francisco, 1953.

"Tom Sawyer," Frederick Burke Children's Theater, San Francisco, 1953.

"View From the Bridge," Curran Theater, San Francisco, 1959.

"Lulu," Poetry Festival, S.F. State College, 1962.

"The Exception and the Rule," S.F. Mime Troupe, 1965.

"Candelaio," S.F. Mime Troupe, 1965.

"The Chronicles of Hell," S.F. Mime Troupe, 1965.

"Lysistrata," Mills College Drama Dept., 1967.

Film

- "The 4-H Leader," Documentary, Univ. of Calif., Berkeley, 1959
"Art In Woodcut," Documentary, Proctor Jones, 1962
"Room," Art Film, Anthony Martin, 1965
"Covenant," Art Film, Ronald Chase, 1965
"Five," Art Film, Ronald Chase, 1966

Dance

- "Covenant," Electronics and prepared piano
"Seven Passages," 2-channel tape 1963-1966
"Five," Trumpet
"Participle Dangling," tape Elizabeth Harris
"Winterlight," tape
"Before the Music Ends," tape
"The Bath," Dancers Workshop, 1966.

3. PERFORMANCE

Accordion - Free Lance, 1949-1966, including the following special engagements:

National Tour, San Francisco Tape Music Center, (25 performances of "Desert Ambulance"), 1964

San Francisco Tape Music Center Concerts, 1961-1966

Actors Workshop, San Francisco, 1958 and 1963

Lincoln Center, Beaumont Theater, New York, (150 performances of "Caucasian Chalk Circle), Spring 1966

Mills College Tape Music Center Concerts, 1966-67

French Horn - Free Lance, 1951-1966, including:

National Tour, San Francisco Tape Music Center, 1964

San Francisco Tape Music Center Concerts, 1961-1965

Marin Symphony

San Leandro Symphony

New Hampshire Music Festival Orchestra, 1962 and 1964.

Ice Follies Orch., San Francisco, 1958.

Ed Gerlach Dance Band, Houston, Texas, 1951-52.

Municipal Bands, Oakland and San Francisco, 1953-63.

Electronics - San Francisco Tape Music Center, 1961-66.

S.F. TMC Concert Tours, 1964-1967.

Mills Tape Music Center, 1966-67.

PAULINE OLIVEROS

RECENT COMPOSITIONS

Festival House for orchestra, chorus, mimes, film and projections, July, 1968.

O Ha Ah, for mixed chorus, September 1968.

"I Heard a Boy Singing...". November 1968.

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A O K, large ensemble, January 1969.

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(proposed) Development of a pure electronic environment, including design of sound and light control devices, applicable to automatic audience-activating or manual operation by performers in performance situations, University of California Research Proposal, 1969-70.

Pauline Oliveros

OTHER RECENT COMPOSITIONS

Variations for Sextet, 1960; Sound Patterns for Mixed Chorus, 1961; Trio for Flute, Piano and Page Turner, 1961; Theater Piece for Trombone Player and Tape, 1967; Outline for Flute, Percussion and String Bass, 1963; Duo for Accordion and Bandoneon with Possible Mynah Bird Obligato, See-Saw Version, 1964; Valentine, for four players, electronics and slide projector, Commissioned by Sonic Arts Group, 1968; Evidence for Computing Bimolecular and Termolecular Mechanism in the Hydrochlorination of Cyclohexene, intermedia, March, 1968; Night Jar for viola d'amore, tape and projection, commissioned by Jacob Glick, 1968.

PERFORMANCES

Soloist, with Morton Subotnick and Ramon Sender, San Francisco Tape Music Center Concerts, 1961-1966; San Francisco Tape Music Center National Tours, 1964 and 1966; University of Illinois Contemporary Arts Festival, 1967; New Hampshire Music Festival, Center Harbor, New Hampshire, August, 1964; San Francisco State College, "An Evening with Pauline Oliveros and Friends," 1965; National Tour Program, with Elizabeth Harris, choreographer, September-October, 1966. Music Director, San Francisco Mime Troupe, 1965-1966. Director of Intermedia Performance, Inter-Campus Arts Festival, University of California, Los Angeles, April, 1968. Director, Evening of Intermedia

Pauline Oliveros

Theater Improvisations, University of California, San Diego, March, 1968.

Director, Three Concerts of Live Electronic Music, University of California,
San Diego, Spring, 1968.

LECTURES

1. "Some Aspects of New Music," American Association of University Women,
Del Mar, California, April, 1968.
2. "On I of IV," Pacifica Foundation, Radio Station KPFA, Berkeley,
California, 1968.
3. A VISIT WITH P. OLIVEROS SEPT 1970 RADIO KPFA
4. ENVIRONMENTAL SOUND PERCEPTION NHK TV TOKYO, APRIL 1970
5. INTERVIEW ARCHITECTURE JOURNAL - KYOTO, JAPAN
6. THE DAY I DISCONNECTED THE ERASEHEAD AND FORGOT
TO RECONNECT IT. BROWN UNIVERSITY, PROVIDENCE R.I.
OCT 9, 1970
7. MY COMPOSITION RIGHT OR WRONG U. OF WASHINGTON OCT 15, 1970
8. WHY NOT BAROQUE PHYSICS? HOPE COLLEGE, HOLLAND, MICH OCT 5, 1970
Physics Colloquium

notes by Oliveros

Program Notes for Contemporary Group Concert on Wednesday October 14, 1970

THE MUSIC OF PAULINE OLIVEROS

Bye Bye Butterfly

This work is a two channel tape composition made at the San Francisco Tape Music Center in 1965. It utilizes two Hewlett-Packard oscillators, two line amplifiers in cascade, one turntable with record, and two tape recorders in a delay setup. The composer arranged the equipment, tuned the oscillators, and played through the composition in real time.

The Wheel of Fortune

Commissioned by William O. Smith, this work alludes to one of the major trumps of the Tarot, a divinatory deck of cards. The origin of this deck is obscure. The twenty-two trump cards consist of archetypal figures with deep symbolic significance. Readings of these cards are evocative of unconscious associations and help the reader and querent to form a circuit which often reveals various life patterns, which are reflected by the arrangement of the cards, the querent's responses, and the readers' interpretation. The power of these cards helped to form this composition. Mr. Smith is called upon as mime, magician, and musician. His musical improvisation is based on pitches associated with the tarot figures which appear during the course of the Wheel of Fortune.

Events

Filed by Lynn Lonidier one afternoon during the summer of 1969, it documents the planning of some programs which took place in August 1969 in the studio-warehouse of sculptor Klaus von Wendel in Del Mar, California. Included were dancers Steve Paxton and Alex Hay, composers Jerry Walker and Pauline Oliveros, artists Gary Hudson and Fred Lonidier, poets Jim Bell and Diane Wakoski, and visitor Manorama Sarabhai. These people came together and began to improvise with the environment of von Wendel's studio. Later the film was shown in the studio with live soundtrack provided by Miss Oliveros playing accordion and singing the kind of drone improvisation which interests her and many other composers today. The audience is invited to add their voices to the instrumentalist's drone if the spirit moves them.

Theater Piece for Trombone Player and Tape

This piece was commissioned by Stuart Dempster early in 1966. The material on the tape is from recordings of Dempster sounds made by the composer at the San Francisco Tape Music Center. These sounds were later arranged and mixed at the Mills College Tape Music Center to form the composition. Mr. Dempster was provided with a score of instructions on how to arrange his own playing. The instruments which make up the set were designed and executed by dancer Elizabeth Harris. She conceived the sequence of Mr. Dempster's actions, and the result is a collaboration between composer, performer, and choreographer.

ANNUAL SUPPLEMENT TO BIO-BIBLIOGRAPHY

All information refers to the period July 1, 1969 to June 30, 1970

Date **June 25, 1970**

NAME **Pauline Oliveros**

ACADEMIC TITLE **Assistant Professor**

DEPARTMENT **Music**

CAMPUS **San Diego**

Report changes in Home Address, Academic Degrees, Citizenship, and Marriage

None

I. TEACHING*

1. Courses taught (including tutorials) **101B, 105 A, B, 198, 199, 298, 299, 202, 205, 2B**
2. New courses devised and instituted **Audio Circuitry for Musicians**
3. Master and doctoral theses completed under your chairmanship (give names of students and titles of theses)
None
4. Post-Doctoral scholars supervised (give names)
None

II. PUBLICATION, RESEARCH, AND OTHER CREATIVE ACTIVITY*

List all research and creative accomplishments, including works of art, musical compositions, and other activities of this nature. Cite only items not previously submitted.

Give a full bibliographical citation for each item, or an equivalent reference if the work being cited is not represented in the form of publication. (Do not submit any material that is in progress or in press.) List separately publications for which you were supervisor but not co-author (indicate your role).

See attached sheet

*If you need additional space please attach extra sheet.

Copy to be retained by faculty member

III. AWARDS*

1. Prizes, honors, commendations.....
.....
2. Fellowships and Extra-Mural Grants.....
Electronic Environment, supported by grant from research board
.....

IV. PROFESSIONAL ACTIVITIES*

1. Invited lectures, papers at meetings and similar activities.....
San Francisco, performing AOK ; Expo '70, Osaka, Japan, programmer
for Experiments in Art & Technology, Pepsi-Cola Pavillion; NHK-TV, ~~Kokyo~~X
Tokyo, Japan on Environmental Sound Projects; Humboldt State College Music
Festival-Symposium on Composition; Guest Lecturer UCSB, Lentz Composition
Class.....
2. Service to editorial boards of scholarly journals or other publications.....

3. Service to scholarly or professional societies.....
--
4. Service to educational or governmental agencies.....

V. SPECIAL APPOINTMENTS*

Administrative posts (e.g., department officer, director of organized research
unit, Principal Investigator).....

.....

VI. COMMITTEE SERVICE*

1. Committees of the Academic Senate.....

2. Administrative Committees.....

3. College, Departmental or other University Committees.....
Electronics Committee ---
.....
.....

*If you need additional space please attach extra sheet.

PAULINE OLIVEROS

Page one

Recording: Outline for Flute, Percussion and String Bass - Nonesuch

Publications: Double Basses at Twenty Paces

AOK

Oh Ha Ah

Media Press

Tape Delay Techniques for Electronic
Music

The Composer

New Work: Music for Expo '70

Music for Tai Chi

Performances: In Memoriam Nikola Tesla, Cosmic Engineer
International Repertoire, Merce Cunningham Dance Co.

Sound Patterns

UCSD Santa Barbara Chorus, European Tour repertoire

Double Basses at Twenty Paces

Tour repertoire, Bertram Turetzky

Theater Piece for Trombone Player

San Diego State College

II of IV

State University of New York at Albany

AOK

De Young Museum, San Francisco

Beautiful Soop

Humboldt State College

Outline

Bertram Turetzky, UCSD

Please Don't Shoot the Piano Player; He is Doing the Best He Can

California Time Machine at UC Santa Barbara and UCSD

ANNUAL SUPPLEMENT TO BIO-BIBLIOGRAPHY

All information refers to the period July 1, 1970 to June 30, 1971

Date JUNE 30 1971

NAME PAULINE OLIVEROS

ACADEMIC TITLE ASSISTANT PROFESSOR

DEPARTMENT MUSIC

CAMPUS MUIR

Report changes in Home Address, Academic Degrees, Citizenship, and Marriage _____

I. TEACHING*

1. Courses taught (including tutorials) MUS 1A (1/3), MUSIC, MUS 105A+B, 114B
MUS 120, MUS 201, MUS 205, MUS 207A (PARTICIPATION) MUS 203 ABC
TUTORIAL, MUS 299 - 9 STUDENTS.
2. New courses devised and instituted SURVEY OF ELECTRONIC MUSIC MUS. 114B
3. Systematic efforts undertaken to improve instruction
RESEARCH OF THE RECORDED LITERATURE OF ELECTRONIC MUSIC RESULTING
IN A SYLLOBUS PLUS COLLECTION OF PERTINENT MATERIALS
4. Master and doctoral theses completed under your chairmanship (give names of students and titles of theses) _____
5. Post-doctoral scholars supervised (give names) _____

II. PUBLICATIONS, RESEARCH, AND OTHER CREATIVE ACTIVITY*

List all research and creative accomplishments, including works of art, musical compositions, and other activities of this nature. Cite only items not previously submitted.

Give a full bibliographical citation for each item, or an equivalent reference if the work being cited is not represented in the form of publication. (Do not submit any material that is in progress or in press.) List separately publications for which you were supervisor but not co-author (indicate your role).

*If you need additional space please attach extra sheet.

Copy to be retained by faculty member

III. COMMITTEE SERVICE*

1. Committees of the Academic Senate _____

2. Administrative committees _____

3. College, department or other University committees CURRICULUM DEVELOPMENT,
STUDIO DEVELOPMENT, 7 DOCTORAL AND 3 MA COMMITTEES.

IV. PROFESSIONAL ACTIVITIES*

1. Invited lectures, papers at meetings and similar activities SEE SUPPLEMENT

2. Service to editorial boards of scholarly journals or other publications
ADVISORY BOARD OF SYNTHESIS MAGAZINE (ELECTRONIC MUSIC)

3. Service to scholarly or professional societies _____

4. Service to educational or governmental agencies _____

V. SPECIAL APPOINTMENTS*

Administrative posts (e.g., department officer, director of organized research unit, principal investigator) _____

VI. AWARDS*

1. Prizes, honors, commendations _____

2. Fellowships and extra-mural grants SUMMER FACULTY FELLOWSHIP

Please return this ^{list} to me → P. Obvious
Keep the programs if they are useful.

Partial

Performance Log (to the best of my knowledge)

* = premiere

10/6/70 Hope College, Holland, Mich.

Bye Bye Butterfly

Chamber
version

* Some Environment
* To Valerie Solanis and Marilyn
Monroe in Recognition of their
Desperation

10/10 Brown U., Providence R.I.

The Day I Disconnected
The Erase Head and Forgot
to Reconnect it

10/14 U of Washington, Seattle, Wa.

Bye Bye Butterfly

* The Wheel of Fortune
Events

Theater piece for Trombone Player

11/17 Calif. Inst. of the Arts, L.A.

AOK

12/16 San Diego Pub. Library

Outline for 2L, Perc & St. Bass

12/24 KPFF Berkeley
London, England

Music for Expo

12/27 ~~Why Don't you Write~~

Why Don't you Write a Short
Piece?

1/9/71 Wisconsin State U., Madison, Wis.

Sound Patterns

1/12-17 Harper Theater, Chicago

San Memoriam Nikola Tesla,
Cosmic Engineer

1/23-24 U of Calif Berkeley

" " " "

1/29-30 U of Cal. Irvine

" " " "

2/5 UCLA

" " " "

1/29 Commissioned by S.F. Conservatory
Grace Cathedral, San Francisco

* To Valerie Solanis and Marilyn
Monroe in Recognition of
their Desperation - for Orchestral
Pepi Organ, Electronic Music System
and Lights

1/31 Wisc. College Conservatory, Milwaukee

Double Basses at twenty feet
(over)

Why don't you write a

Short piece?

Sound Patterns

Some meditation I

Some meditations I-VI

* meditation on the form of the compass

of the compass

(commented by David Nett and the seminar members)

Bloomington, see, see, see

commented by Bloomington, see, see, see

Silk smelt, ~~see~~ ~~see~~ ~~see~~



2/4/71

see, smelt of 1/5 YA

2/18

with Hall had, wine

2/25

see ~~see~~ ~~see~~

3/15

commented by Bloomington, see, see, see

3/19

(commented by David Nett and the seminar members)

2/12/71

Beaking Green Unit: also

Process of light

I was guest artist in Residence at the following places

this year:

3/17

Hike College, Highland, Mich 3 weeks

at Bryn Mawr, Reading, Pa. lecture, concert

" Univ. of Washington, Seattle 1 week

Jan. San Francisco Conservatory of Music 1 week

March, Conn., Wesleyan College 1 week

lectures

KPFA Berkeley -

MUSIC AT Expo 70 - SEPT 1970

The Performance of THEATER RECES -

DEC. 24 1970

MAR-APRIL ILLINOIS Wesleyan Choir ON TOUR USA
MEDITATIONS ON THE POINTS OF THE COMPASS 13 PERFORMANCES

April } Artist Faculty of The U. of Washington on Tour in USA
May }
The Wheel of Fortune
7 performances

MAY 21-22-23
SONIC MEDITATIONS
{ NAKED SOFTWARE LONDON, ENGLAND
ALVIN LUCIER AND FRIENDS MIDDLETOWN, CONN.
P. OLIVEROS & THE UCSD MEDITATION ORCHESTRAS
AND CHOIRS AT JOSHUA TREE NATIONAL MONUMENT

April 30 ♀ Ensemble at San Diego State College
performing Sonic Meditations

Lecture April 16 Panel on Women in Art
San Diego State College
Sponsor Center for Women's Studies
and Services

March 27, 1972

A DIARY OF UNIVERSITY-RELATED ACTIVITIES

by Dr. Pauline Oliveros, Professor of Music
Department of Music, UCSD

Monday, March 27

- 8:00 - 11:00 a. m. : a) Write notes in my journal towards Link, which is a book of technical articles on my theater pieces.
b) Prepare materials for forthcoming Electronics Committee meeting which I chair.
Prepare instructions for the Department technician.
- 12:00 p. m. : Meet with the Performance Committee to hear discussion of new performance requirements
- 1:00 p. m. : Discussion with Chairman about interdepartmental relations and faculty recruitment.
- 2:00 p. m. : Thesis advice to M. A. candidate (Mus. 299) Vooss
- 3:30 p. m. : Consult with students - office
- 5:30 - 7:00 p. m. : Study scores to be discussed with composition students.
- 8:00 - 10:30 p. m. : Read and listen to music. Some examples will be selected for future course work.

Tuesday, March 28

- 8:00 - 10:00 a. m. : Write in journal.
- 10:00 a. m. : Thesis advice M. A. candidate Gampes (Music 299)
- 11:00 a. m. : Composition Tutorial (Music 203) Tsou
- 12:00 - 2:00 p. m. : Music Department Faculty meeting
- 3:00 - 5:00 p. m. : Academic Senate meeting
- 8:00 - 10:00 p. m. : Ensemble rehearsal (A research ensemble of UCSD women for which I receive no academic credit.)
- 10:00 - 11:00 p. m. : Meeting with students on administrative details of Festival of Women in the Arts, April 19-21 at UCSD - Faculty Advisor

Wednesday, March 29

- 8:00 - 10:00 a. m. : Write in journal
- 11:00 a. m. : Composition Tutorial (Music 203) Magee
- 1:00 p. m. : Composition Tutorial (Music 203) Berg
- 3:00 p. m. : Continuing research for Seminar - Advanced Projects in Electronic Music (Music 205). This research involves transcribing from tape, Electronic music which has never been notated. This work is necessary in order to properly judge similar assignments made to students.

- 7:00 - 9:00 p.m. : Audit class in Contemporary Issues at UCSD prepared by Womens Liberation Front.
9:00 - 10:00 p.m. : Talk to students who prepared class material; I offered criticism and encouragement.

Thursday, March 30

- 8:00 - 10:00 a.m. : Journal writing
12:00 p.m. : Department seminar, Music 198-298 (I am responsible for this bi-weekly seminar which is a requirement for all majors and Graduates. The first meeting is always devoted to presentation of research by faculty, students and visitors.
1:00 p.m. : Meeting of the Composition Faculty to discuss the composition students and distribution of Tutorials.
2:00 p.m. : Composition Tutorial (Music 203) Louie
3:00 - 6:00 p.m. : Seminar meeting - Advanced Projects in Electronic Music (Music 205) 5 students, 1 auditor
8:00 - 11:00 p.m. : Read various journals relating to my field.

Friday, March 31

- 8:00 - 10:00 a.m. : Write in journal
11:00 a.m. - 12:00 p.m. : Read over proposed seminar projects and criticize.
1:00 - 3:00 p.m. : Re-read and begin to criticize research paper written by Doctoral Candidate. The candidate is no longer a resident and criticism is carried on by mail.
3:00 - 5:00 p.m. : Consult with R. A. on current research project which is supported by an Academic Senate grant. This project has been in progress for over 2 years. We are investigating bio-potentials as control voltages for electronic music modules.
7:30 - 10:00 p.m. : Attend meeting of Tres Femme, a local women's organization. (Some UCSD students belong to this group.) This is a Lesbian organization attempting a systematic examination of oppression based on sexual preference.

Saturday and Sunday, April 1 and 2

Ordinarily I spend at least half a day each weekend preparing for the week and engaging in research. I am a composer and must find time for this continual process. This weekend is being disrupted by an emergency trip to visit my grandmother who may not live and is ill.

P.S. I also think a lot about my activities. It is a rare pleasure to be so diverted that my mind will stop working on the kinds of problems I encounter at UCSD.

All Tutorials are on a 1 or more hours, weekly basis.

BIOGRAPHY

FOR
ACADEMIC PERSONNEL

TO BE FILLED IN
BY DEPARTMENT

PLEASE PRINT OR TYPE

Campus..... San Diego

Department..... Music

Date..... Nov. 22, 1972 Title(s)..... Assistant Professor

Name Mr. OLIVEROS Pauline -- Social Security Number 452-44-4878
Miss Last First Middle

Home Address..... 1602 Burgundy Leucadia Calif. 92024 Telephone 753-7400
Number and Street City State ZIP Code

Date of Birth..... 5-30-32 Name of Husband or Wife.....

Are you a citizen of the United States? Yes If not a citizen of the United States, date entered the U.S. Type of Visa.....

Name and permanent address of person to be notified in case of accident or emergency..... Elinor Barron, 1602 Burgundy. Leucadia, Calif. 92024

Relatives employed by the University:

none

Name Relationship Department Campus

Name Relationship Department Campus

Retirement System Data:

Have you ever been a member of the California State Employees Retirement System? Yes..... No.....

Have you ever been a member of the California State Teachers Retirement System? Yes..... No.....

Use the following space for biographical data that you desire to have become a part of your official University of California records.

Member of the San Francisco Tape Center

Director of the Mills Tape Music Center 1966-67

PREVIOUS EMPLOYMENT

Please show a full account of your time from the date of your first employment up to the present, including any periods when you may not have been employed. Indicate part-time appointments and leaves of absence. Show salary or approximate annual earnings in all cases. If footnotes are necessary, either for explanation of responsibilities for titles which are not self-explanatory, or for any other reason, please indicate by number and place under "Supplementary Data."

Inclusive dates: Month and Year	Institution, Firm, or Organization and Location	Rank, Title, or Position	Approximate Annual Salary & Basis (9 or 11 mos.)
From: Jan, 1953 To: 1966	Self-employed teacher	Professional musician	3-5,000
From: Sept, 1966 To: Aug, 1967	Mills College	Director of Mills Tape Center	6,000
From: July 1967 To: June 1969	University of California, San Diego	Lecturer	10,140
From: July 1969 To: June 1973	University of California, San Diego	Assistant Professor*	14,300
From: To:			
From: To:			
From: To:			
From: To:			
From: To:			

SUPPLEMENTARY DATA:

If you wish to provide further information about any of the above items, please use the space below:

*On leave for the Winter Quarter 1973 to participate in the Project for Music Experiment as an Assistant Research Musician--research project funded by the Rockefeller Foundation.

EDUCATION

Dates of Attendance	Name of High School, Special School, College, University or Hospital (Intern & Resident)	Location	Major Subject	Degrees, Certificates, Graduation or Withdrawal	Date Received
1949-1952	University of Houston	Houston, Texas	Music		
1954-1957	San Francisco State College	San Francisco	Music	A.B.	1957

MEMBERSHIPS

(Scholarly Societies, Accreditation Boards, Civic Organizations, etc., excluding any organization the name or character of which may indicate the race, religion or national origin of its members)

Audio Engineering Society

HONORS, AWARDS

(Fulbright grants, Woodrow Wilson scholarships, special lectureships, medals, etc., and dates received)

Pacific Foundation Director's Award
1961

Foundation Gaudeamus, Holland
1962

-for best foreign composition

PUBLISHED WRITINGS and/or CREATIVE ACTIVITIES

Please see attached.

Signature Pauline Oliveira Date Nov 22, 1992

ANNUAL SUPPLEMENT TO BIO-BIBLIOGRAPHY

All information refers to the period July 1, 1972 to June 30, 1973

Date 18 July 1973

NAME Oliveros Pauline
Last First Middle

ACADEMIC TITLE Assistant Professor

DEPARTMENT Music

CAMPUS San Diego

Report changes in home address, academic degrees, citizenship, and marriage _____

I. TEACHING*

1. Courses taught (including tutorials) Music 105A, 105B; Music 205
f/s Music 203 (G. T^h Sou, H. Von Gunden, R. Berg, A. Louie)
f/s Music 289 (Barry Liesch, Bruce Rittenbach, David Gamper)
Music 199 (T. Sheridan - Muir Special Project)
2. New courses devised and instituted _____
3. Systematic efforts undertaken to improve instruction Attendance UC Extension
Courses: X472 Extrasensory Perception UCD
X404 Application of Karate to Study of Attention and Physics
X402.1 Dream Lab (Advanced)
4. Master and doctoral theses completed under your chairmanship (give names of students and titles of theses)
David Gamper M.A. Preliminaries to Electronic Music Studio Design
Alexina Louie M.A. Molly and Bringing the Tiger Down From the Mountain
5. Post-doctoral scholars supervised (give names) _____

II. PUBLICATIONS, RESEARCH, AND OTHER CREATIVE ACTIVITY*

List all research and creative accomplishments, including works of art, musical compositions, and other activities of this nature. Cite only items not previously submitted.

Give a full bibliographical citation for each item, or an equivalent reference if the work being cited is not represented in the form of publication. (Do not submit any material that is in progress or in press.) List separately publications for which you were supervisor but not co-author (indicate your role).

*If you need additional space please attach extra sheet.

Copy for President's Office, 661 University Hall, Berkeley

III. COMMITTEE SERVICE*

1. Committees of the Academic Senate _____

2. Administrative committees _____

3. College, department or other University committees Electronics, Third
College Space

IV. PROFESSIONAL ACTIVITIES* (See attached sheet)

1. Invited lectures, papers at meetings and similar activities Problems in
Ensemble Performance, American Society of University Composers,
Tempe, Arizona.

2. Service to editorial boards of scholarly journals or other publications _____

3. Service to scholarly or professional societies _____

4. Service to educational or governmental agencies _____

V. SPECIAL APPOINTMENTS*

Administrative posts (e.g., department officer, director of organized research unit, principal investigator) Project for Music Experiment - For a
Systematic Exploration of Meditation Techniques as They Might Apply
to Performance Practice Winter Quarter

VI. AWARDS*

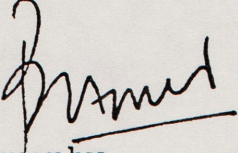
1. Prizes, honors, commendations _____

2. Fellowships and extra-mural grants John S. Guggenheim Fellowship for Music
Composition

*If you need additional space please attach extra sheet.

December 18, 1978

TO: Music Faculty
FROM: Bernard Rands
RE: Update of bio-bibliography



Attached is the new form for keeping your bio-bibliographical records up to date. May I remind you that it is your responsibility to keep proper records of your achievements, teaching and public service. Please retain all documentary evidence (reviews, programs, publicity, letters of invitation, etc.) of your intramural and extramural activities.

At the time of your respective reviews, you will be asked to supply this documentary evidence. The office staff will type your lists and forms, but it is your responsibility to present your accounts and evidence correctly.

Faculty are also reminded that one copy of all published material (compositions, articles, books, recordings, etc.) is to be presented to the Chairman for inclusion in the campus Academic Archives. By University policy, "these are to be forwarded immediately following the appointee's acceptance of appointment, and thereafter, on publication." These materials "become a part of the permanent University records and are not available for general reference."
(ref. PPM 230-21)

Attachment

Distribution: Regular faculty

BIOGRAPHY
FOR
ACADEMIC PERSONNEL

TO BE FILLED IN
BY DEPARTMENT

PLEASE PRINT OR TYPE

Campus..... San Diego
Department..... Music
Date..... Title(s)..... Assistant Professor

Name Mr. Oliveros Pauline - Social Security Number 452-44-4878
Miss Last First Middle

Home Address 1602 Burgundy Leucadia Calif. 92024 Telephone 753-7400
Number and Street City State ZIP Code

Date of Birth May 30, 1932 Name of Husband or Wife.....

Are you a citizen of the United States? yes If not a citizen of the United States, date entered the U.S. Type of Visa.....

Name and permanent address of person to be notified in case of accident or emergency Lynn Lonidier, 1602 Burgundy, Leucadia, California

Relatives employed by the University: none

Name	Relationship	Department	Campus

Retirement System Data:

Have you ever been a member of the California State Employees Retirement System? currently Yes..... No.....
Have you ever been a member of the California State Teachers Retirement System? Yes..... No.....

Use the following space for biographical data that you desire to have become a part of your official University of California records.

Member of the San Francisco Tape Center
Director of the Mills Tape Music Center 1966-67

EDUCATION

Dates of Attendance	Name of High School, Special School, College, University or Hospital (Intern & Resident)	Location	Major Subject	Degrees, Certificates, Graduation or Withdrawal	Date Received
1949-52	University of Houston	Houston, Texas	Music		
1954-57	San Francisco State College	San Francisco	Music	A.B.	1957

MEMBERSHIPS

(Scholarly Societies, Accreditation Boards, Civic Organizations, etc., excluding any organization the name or character of which may indicate the race, religion or national origin of its members)

Audio Engineering Society

HONORS, AWARDS

(Fulbright grants, Woodrow Wilson scholarships, special lectureships, medals, etc., and dates received)

Pacific Foundation Director's Award - 1961
 Foundation Gaudeamus, Holland - 1962 - for
 best foreign composition

PREVIOUS EMPLOYMENT

Please show a full account of your time from the date of your first employment up to the present, including any periods when you may not have been employed. Indicate part-time appointments and leaves of absence. Show salary or approximate annual earnings in all cases. If footnotes are necessary, either for explanation of responsibilities for titles which are not self-explanatory, or for any other reason, please indicate by number and place under "Supplementary Data."

Inclusive dates: Month and Year	Institution, Firm, or Organization and Location	Rank, Title, or Position	Approximate Annual Salary & Basis (9 or 11 mos.)
From: 1-1953 To: 1966	self-employed teacher	professional musician	3-5,000
From: 9-66 To: 8-67	Mills College	Director of Mills Tape Center	6,000
From: 7-67 To: 6-69	UCSD	Lecturer	10,140
From: 7-69 To: present	UCSD	Assistant Professor	12,000
From: To:			
From: To:			
From: To:			
From: To:			
From: To:			

SUPPLEMENTARY DATA:

If you wish to provide further information about any of the above items, please use the space below:

PUBLISHED WRITINGS and/or CREATIVE ACTIVITIES

See attached summary.

Signature..... Date..... 12-2-70

Pauline Oliveros

Performer:
Nine, Wolff

Conductor:
None

Pieces performed:
Variations for Sextet
AOK
Double Basses at Twenty Paces
Sound Patterns
Theatre Piece for Trombone Player and Tape
Three Songs

Pauline Oliveros (activities, 1968-69)

New Compositions

"In Memoriam Nikola Tesla, Cosmic Engineer," February, 1969
commissioned by Merce Cunningham for his dance, "Canfield."

"Aeolian Partitions," May, 1969 - commissioned by Bowdoin College
for the Aeolian Players.

"The Wheel of Fortune," March, 1969 - commissioned by William O.
Smith.

"AOK" for chorus, violins, accordion and conductors, March, 1969

"Double Basses at Twenty Paces," November, 1968.

"PSI star PSI D Tau=1", February, 1969 (The Dying Alchemist)

$\Psi * \Psi \dot{a} \tau = 1$
Performances (highlights only)

"Valentine", Mills College, Oakland, September, 1968

"The Dying Alchemist," UCSD, February, 1969

"AOK", UCSD, February, 1969

"Double Basses at Twenty Paces," UCSD, February, 1969

"In Memoriam Nikola Tesla, Cosmic Engineer," Brooklyn Academy, April,
1969.

"Pieces of Eight," University of Chicago, Ralph Shapey, conductor,
April, 1969.

"Aeolian Partitions," Bowdoin College and Sarah Lawrence College,
May, 1969

future: Argentina Festival, August, 1969.

"Jar Piece," KOGO television, April, 1969, New World of Sound,
University Extension program.

Lectures

"The Poetics of Environmental Sound," UC, Santa Barbara, January, 1969.
Deep Springs College, February, 1969.

"New World of Sound," lecture, January, 1969, UCSD, University
Extension.

"Beautiful Soop," Southwestern College, May, 1969

"Telepathic Improvisation," Bowdoin College, May 1969.

Sarah Lawrence College, May, 1969.

"Flux Panel," UCSD Art Gallery, March, 1969.

Publications

"The C(S) FOR ONCE, BMI of Canada.

"Jar Piece", BMI of Canada

"The Poetics of Environmental Sound," (in progress), BMI of Canada.

Board of Advisors - Electronic Music Review

Pauline Oliveros (activities, 1969-70)

Recording: Outline for Flute, Percussion and String Bass (Nonesuch Records)

Publications: Double Bases at Twenty Paces

AOK

Oh Ha Ah

Media Press

Tape Delay Techniques for Electronic
Music

The Composer

$Y * YdT = 1$

Source, Music of the
Avant Garde, #7

Article on Women Composers

New York Times,
Sept. 13, 1970

New Work: Music for Expo '70 in Japan

Music for Tai Chi (Long Beach State College, Aug. 23, 1970)

Music Director: Kairos Celebration of the Arts, San Diego, Aug. 21-25, 1970

Artist-in-Residence:

Hope College, Holland Michigan, Sept. 17 to Oct. 8, 1970

University of Washington, October 8 to October 14, 1970

San Francisco Conservatory of Music, January 1971

Board of Advisors: Synthesis Magazine, spring 1970.

Performances: In Memoriam Mikola Tesla, Cosmic Engineer

International Repertoire, Merce Cunningham Dance Company

Sound Patterns

UCSB-Santa Barbara Chorus, European Tour repertoire

Double Bases at Twenty Paces

Tour repertoire, Bertram Turetzky

Theater Piece for Trombone Player

San Diego State College

II of IV

State University of New York at Albany

AOK

De Young Museum, San Francisco

Beautiful Soop

Humboldt State College

Outline

Bertram Turetzky, UCSD

Please Don't Shoot the Piano Player; He is Doint the Best He Can
California Time Machine at UC Santa Barbara and UCSD

ANNUAL SUPPLEMENT TO BIO-BIBLIOGRAPHY

All information refers to the period July 1, 1970 to June 30, 1971

Date _____

NAME Pauline Oliveros

ACADEMIC TITLE ASST. PROF

DEPARTMENT MUSIC

CAMPUS SAN DIEGO

Report changes in Home Address, Academic Degrees, Citizenship, and Marriage _____

I. TEACHING*

1. Courses taught (including tutorials) 1A and 1C, 105A & B, 205
299 (6) 120, 114
2. New courses devised and instituted SURVEY OF ELECTRONIC MUSIC LITERATURE
(MUSIC 114)
3. Systematic efforts undertaken to improve instruction _____
4. Master and doctoral theses completed under your chairmanship (give names of students and titles of theses) _____
5. Post-doctoral scholars supervised (give names) _____

II. PUBLICATIONS, RESEARCH, AND OTHER CREATIVE ACTIVITY*

List all research and creative accomplishments, including works of art, musical compositions, and other activities of this nature. Cite only items not previously submitted.

Give a full bibliographical citation for each item, or an equivalent reference if the work being cited is not represented in the form of publication. (Do not submit any material that is in progress or in press.) List separately publications for which you were supervisor but not co-author (indicate your role).

*If you need additional space please attach extra sheet.

Copy for Chancellor's Office (with reprints)

III. COMMITTEE SERVICE*

1. Committees of the Academic Senate _____

2. Administrative committees _____

3. ✓ College, department or other University committees _____
ELECTRONICS, CURRICULUM, 7 MA + DOCTORAL COMMITTEES

IV. PROFESSIONAL ACTIVITIES*

1. Invited lectures, papers at meetings and similar activities _____
(SEE ATTACHED)

2. ✓ Service to editorial boards of scholarly journals or other publications _____
BOARD MEMBER SYNTHESIS MAGAZINE

3. Service to scholarly or professional societies _____

4. Service to educational or governmental agencies _____

V. SPECIAL APPOINTMENTS*

Administrative posts (e.g., department officer, director of organized research unit, principal investigator) _____
LIAISON WITH 3RD COLLEGE

VI. AWARDS*

1. Prizes, honors, commendations _____

2. Fellowships and extra-mural grants _____

ANNUAL SUPPLEMENT TO BIO-BIBLIOGRAPHY

All information refers to the period July 1, 1971 to June 30, 1972

Date OCT 1 1972

NAME OLIVEROS ACADEMIC TITLE ASST. PROF
Last First Middle
 DEPARTMENT MUSIC CAMPUS _____

Report changes in home address, academic degrees, citizenship, and marriage _____

I. TEACHING*

1. Courses taught (including tutorials) MUS. 298, MUS 105A MUS.10, MUS 203
MUS 299 (CAMPER, VOOS, George) @ CAMPER-W S VOOS FWS GEORGE W
MUS 205
2. New courses devised and instituted _____
3. Systematic efforts undertaken to improve instruction ATTENDANCE OF
UNIVERSITY EXTENSION SEMINARS IN CONSCIOUSNESS AND DREAM
ANALYSIS
4. Master and doctoral theses completed under your chairmanship (give names of students and titles of theses) _____
5. Post-doctoral scholars supervised (give names) _____

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*If you need additional space please attach extra sheet.

Copy for President's Office, 681 University Hall, Berkeley

III. COMMITTEE SERVICE*

1. Committees of the Academic Senate _____

2. Administrative committees _____

3. College, department or other University committees CHAIRMAN, ELECTRONICS
COMMITTEE

IV. PROFESSIONAL ACTIVITIES*

1. Invited lectures, papers at meetings and similar activities _____
SONIC MEDITATIONS WORKSHOPS UNIVERSITY OF OREGON AND UC
SANTA CRUZ, ON NEW MUSIC AMERICAN SOCIETY OF UNIVERSITY
WOMEN, JUDGE, COMPOSITION CONTEST OF THE TEXAS COMPOSERS
GUILD, PANELIST IN AN EDUCATIONAL FILM BY WOLFGANG STORCHL

2. Service to editorial boards of scholarly journals or other publications _____

3. Service to scholarly or professional societies _____

4. Service to educational or governmental agencies _____

V. SPECIAL APPOINTMENTS*

Administrative posts (e.g., department officer, director of organized research unit, principal investigator) THIRD COLLEGE LIASON

VI. AWARDS*

1. Prizes, honors, commendations _____

2. Fellowships and extra-mural grants _____

PAULINE OLIVEROS IS A LESBIAN

ANNUAL SUPPLEMENT TO BIO-BIBLIOGRAPHY

All information refers to the period July 1, 1974 to June 30, 1975

Pauline Oliveros

Date October 1, 1975

NAME OLIVEROS PAULINE
Last First Middle

ACADEMIC TITLE Associate Professor

DEPARTMENT Music

CAMPUS Muir

Report changes in home address, academic degrees, citizenship, and marriage _____

I. TEACHING (including University Extension teaching)*

1. Courses taught (including tutorials)
 - Music 2ABC Music 299
 - Music 203ABC
 - Music 297
2. New courses devised and instituted
3. Systematic efforts undertaken to improve instruction
4. Master and doctoral theses completed under your chairmanship (give names of students and titles of theses)
 - Bruce Rittenbach "Musical Applications of Bio-Potentials"
 - Stephen Bristow "They Are Leaving"
 - Charles Buel "Four Theater Pieces"
 - Vladimir Voos "Sophia Prunikos"
5. Post-doctoral scholars supervised (give names)
6. Academic advising activities
 - Undergraduate co-ordinator: advised all majors
 - Graduate advisor

II. PUBLICATIONS, RESEARCH, AND OTHER CREATIVE ACTIVITY*

List all research and creative accomplishments, including works of art, musical compositions, and other activities of this nature. Cite only items not previously submitted. See attached.

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Copy to be retained by faculty member

III. COMMITTEE SERVICE*

1. Committees of the Academic Senate
Undergraduate Scholarship Committee
2. Administrative committees
Ad Hoc Personnel Committee 3.
Summer Activity in the Mandeville Center
3. College, department or other University committees
Interdisciplinary Sequence: Humanities
Chairman Composition Committee
Chairman Mandeville Festival Events for Music Dept.
Ad Hoc Committee TA allocation: CME Advisory Board

IV. PROFESSIONAL ACTIVITIES*

1. Invited lectures, papers at meetings and similar activities
Crow Two: A Ceremonial opera: given at Center for 20th Century Studies, Univ. of Wisconsin Milwaukee
Ethnopoetics: An International Symposium of Poets & Scholars; April 1975
2. Service to editorial boards of scholarly journals or other publications
3. Service to scholarly or professional societies
Corporate Treasurer of the Institute for the Study of Attention, Solana Beach
4. Service to educational or governmental agencies
5. Service to University Extension

V. SPECIAL APPOINTMENTS*

Administrative posts (e.g., department officer, director of organized research unit, principal investigator)

VI. AWARDS*

1. Prizes, honors, commendations
2. Fellowships and extra-mural grants

II. Publications, Research and Other Creative Activity

Publications: Articles

"Pauline Oliveros: An Interview" by Elinor Kefalas, Hi Fidelity Magazine,
June 1975.

"In Memorium Nikola Tesla," Merce Cunningham: Ed. James Klosty, E. P.
Dutton & Co.

Publications: Compositions

Sonic Meditations, Smith Publications.

Commissions:

1975 A Ceremony of Sounds
Tamar Read, Collegium Musicum, University of North Dakota,
Grand Forks, N.D.

1974 Crow Two: A Ceremonial Opera
For the Creative Associates, Center for Creative and Performing
Arts, State University of New York, Buffalo, N.Y.

Compositions:

(See commissions)

1975 Rose Mountain Songs

Professional Activities:

- 1974 July Visiting professor, Music Dept., summer session, York
University, Toronto, Canada
- Sept. Panelist: Composer, librettist translator program,
National Endowment for the Arts, Washington, D.C.
- Oct. Workshop series and performance of sonic meditation,
Metamusik Festival, Nationale Gallerie, Berlin, Germany.
- Feb. Lecture to Women's Studies Class, California Institute
for the Arts, Valencia, California.
- Feb. 22 Workshop and performance of Sonic Meditations Oberlin
Conservatory of Music, Ohio.

Professional Activities (Continued)

- 1975 Feb. 24 Lecture, Crow Two, Oasis House, Chicago, Illinois.
- Mar. 23- Lecture: performing and composing
27 Workshop: Sonic Meditations
Performance: A Ceremony of Sounds
Spring Conference on Performance Art at Woman's Building,
Los Angeles, California
- April Workshop: Crow Two. Ethnopoetics Conference Center for
20th Century Studies, University of Wisconsin, Milwaukee.
- April- Lecture and performance - Sonic Meditations and Rose Moun-
May tain Song, Stephens College, Columbia, Missouri
- May Performance: Sonic Meditations and Rose Mountain Song,
Lecture to Women's Studies Class, Penn State, State Col-
lege, Pennsylvania
Lecture - Crow Two - University of Maryland, Baltimore
County.
- June Performance Sonic Meditations and Rose Mountain Song, State
University at Bellingham, Washington
- June 30 Crow Two - Art Park, Lewiston, New York.

Pauline Oliveros

Performer:

Nine, Wolff

Conductor:

None

Pieces performed:

Variations for Sextet

AOK

Double Basses at Twenty Paces

Sound Patterns

Theatre Piece for Trombone Player and Tape

Three Songs

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Date _____

NAME Pauline Oliveros

ACADEMIC TITLE Asst. Prof

DEPARTMENT music

CAMPUS SAN DIEGO

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5. Post-doctoral scholars supervised (give names) _____

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Last First Middle

ACADEMIC TITLE ASST. PROF

DEPARTMENT MUSIC

CAMPUS _____

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SANTA CRUZ, ON NEW MUSIC AMERICAN SOCIETY OF UNIVERSITY
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GUILD, PANELIST IN AN EDUCATIONAL FILM BY WOLFGANG STORCHLE

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